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THE
AMICE MARY CALVERLEY
MEMORIAL EXHIBITION

presented by the

Art and Archaeology Division

of the

ROYAL ONTARIO MUSEUM

January 27th to February 21st 1960

The Royal Ontario Museum, Toronto, 1960

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IN MEMORIAM

With the death of Miss Amice Calverley on April 10th last year the Royal Ontario Museum lost one of its most devoted supporters and generous friends. Her gifts and bequests, displayed in a group for the first time in the present exhibition, will give some idea of the scope of her benefactions. Yet they reveal far more. They tell us much of Miss Calverley's personality, her interests and her ideals.

Miss Calverley was not a wealthy woman, but she surrounded herself with beautiful things. She lived simply, devoting the greater part of her time to her life work - the exquisite reproduction of the wall-sculptures in the Temple of Sethos I at Abydos in Upper Egypt. The diversity of her talents and interests was extraordinary. Among her multitudinous activities was collecting, but her acquisitions were not the result of random or extempore choice. She had a purpose quite clearly formulated in her own mind. It was not beauty alone which attracted her. She sought behind the object - whether it were a Roumanian embroidery, a Turkish silver dish, an ancient Egyptian bronze, or an English cup and saucer - the broader factors of style and technique. Her interest embraced the historical and cultural influences which had produced it and its present or potential value as a guide and stimulus to contemporary taste and design. It is no wonder that her collection should be so welcome to this Division of the Museum, for it so perfectly fits the purposes and desires of the Museum itself.

But perhaps, when we attempt to sum up Miss Calverley's contributions to this Museum, we must give first place to her personality. She was known and liked by all of us who came in contact with her. She had an incisive mind and a stimulating effect on other minds, always coupled with a good sense of humour. Her interest in the welfare of the Museum was constant. One good example may be cited. After the War, she discovered that exchange restrictions prevented her from bringing a small inheritance out of Britain. But there was nothing to prevent the export of possessions other than money. So she went shopping! She finally purchased porcelains - a very large assortment of them. When they arrived in Canada the Museum was given first choice. Whatever we wanted - no matter how many - she generously donated to us before disposing of the remainder. The importance of this gift can be estimated from the fact that it forms a large part of the porcelains now on display in the recently opened Eighteenth Century English galleries.

This is not the place to speak of Miss Calverley's lifetime of field-work and publication, nor of her many avocations. Miss Needler, as a friend of many years, does this most competently in what follows. Let it only be said that her sudden and early passing has left in all our hearts the memory of a charming and talented woman whose friendship and inspiration were a constant comfort and challenge. Her benefactions will be a constant reminder to those who follow us of a person who, by her interest, gifts and inspiration was one of the valued friends of the Museum.

A. D. Tushingham, Head,
Art and Archaeology Division.

AMICE MARY CALVERLEY, 1896 - 1959

During many years of her eventful life Amice Mary Calverley called the house in the desert at Abydos, Upper Egypt, home. John Garstang, an early excavator with the Egypt Exploration Fund, had built this low spacious house in 1899 with ancient sun-baked bricks for its walls and beaten earth for its floors. Furnished mostly with the matting, basketry, pottery and textiles of the local villagers, it was comfortable, cool, and a joy to live in. The house and the ground on which it was built were the property of the Antiquities Department of Egypt, and the Egypt Exploration Society had occupied it as part of its annual concession. Yet no one who knew the house during the years in which Miss Calverley lived there could fail to acknowledge that it belonged to her.

One Friday afternoon in February, 1948, Miss Calverley, then fifty-two, was writing letters in the recessed, screened-in porch which looked south across the varied sand to the lovely line of the Sahara cliff in the distance. The cliff rose to a bold promontory to the east and was broken by a cleft of a wadi, where it curved around a deep bay in the low desert fringing the Nile Valley. The green valley lay on the other side, not far below the house. It was hidden by low sand-hills, and nothing could be seen of its teeming life except, from the back of the house, the corner of a palm grove which jutted into the sand a quarter of a mile away. But the porch looked out to the desert over the low wall of a little garden, nurtured on earth brought from the cultivation below and constantly watered by an old house-servant, partly direct from the house well and partly with the bath and dish-water. The old man moved with his yoked pots among the sweet peas, nasturtiums and cornflowers, in the gentle sun. This was the weekly rest day, and Miss Calverley was enjoying a rare afternoon at home and without visitors.

She looked up from her correspondence to the familiar view. "I have spent more years of my life here", she suddenly said, "than at any other single place".

At the time of her sudden death in April 1959 Miss Calverley could still have truly said that Abydos had been her home longer than any other place. This is the site of the famous temple of Sethos I which she has recorded in four magnificent published volumes. She lived there between January 1928 and June 1948, usually from early autumn until early summer, except for the war years. Her continual interest in the site, professionally and spiritually, covered a much longer period. Many months before she knew this ancient temple at first hand she had begun to work on it in England. When unforeseen circumstances forced her to leave Egypt for the last time in November 1948 there were still parts of the temple's tremendous decorated area of which she had made no record, but she had a sufficient reservoir of unfinished photographs and drawings to occupy her for many years. Volume IV was published a few months before her death. Still more of the work, mostly already completed by her, will be published, it is fervently hoped, as Volumes V and VI of the series, when it has been prepared and edited by Egyptologists.

This monumental work of recording the Temple of Sethos I at Abydos

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consisted in reproducing the wall-sculptures and their architectural background through her amazing ability as draughtsman and photographer, and in combining the two processes by means of original techniques. In the first of the four volumes, published in 1933, Sir Alan Gardiner pays tribute to her "skill, resourcefulness in inventing new methods, and tireless energy". To anyone who will allow himself the time to feast his eyes on all four volumes the pictures themselves will show how she had developed a feeling for the ancient art through all her years of working with it, much as a master pianist reveals his creative genius when performing the work of a great composer. Many other Egyptian temples have been fully and sumptuously recorded in picture but none has been brought to life with the same perfection.

Built and decorated about 1300 B.C. by the father of the more famous but less admirable Ramesses II, the temple is one of the most beautiful in Egypt - elegant, lavish and sophisticated. Nowhere on the walls of the enormous building is there repetition. The immediate impression may be one of monotony, but soon one becomes aware of the conscious rhythm of the figures in their various actions and stances, the infinite variety of detail and the subtlety of line. Miss Calverley had grown to love and understand this temple, as few other moderns have done, through living in it. She felt its strange harmonies and she was sensitive to its charming details, particularly the occasional convention-free minor figures and the rarer and livelier forms among the hieroglyphs, those exquisite miniatures of things known in daily life.

She was not a scholar, nor did she even have time to learn the language embodied in the innumerable hieroglyphic inscriptions, although she knew the forms of their individual signs more intimately than anyone. Her exacting official work at Abydos consisted almost entirely of draughting and photographing, which many people might consider extremely confining. Nevertheless Miss Calverley lived an extraordinarily rich life, and was one of the most brilliant, versatile and forceful women of her time, widely known not only as an important figure in Egyptology but also as a talented composer, a resourceful traveller and collector, a generous patron of the arts, a true friend of the poor and needy, and a warm, fascinating and colourful personality.

Indeed, her long association with the Sethos Temple at Abydos was the key experience in this remarkable life. It was the chief outlet for her gifted and energetic mind. It also had a profound effect on her mature tastes and attitudes, and it led indirectly to two of the major interests of her later years: to the filming and recording of vanishing folk life in Egypt and eastern Europe, and to the collecting activities especially honoured in the present exhibition.

When she first went to Abydos in 1928 she had already had an astonishing career. She was born in Chelsea, London, in 1896, and spent most of her childhood in England. When she was about ten she went with her family to live in South Africa for a few years. On their return to England Amice studied at the Slade School of Fine Art and also studied piano with James Friskin. But when she was sixteen the family came to live in Oakville, Ontario. In Canada she continued her music at the Toronto Conservatory of Music under Dr. Healey Willan. After the First World War broke out she

worked in a munitions factory. Then she trained at the Toronto Hospital for Sick Children, but left before graduating and became a masseuse at Christie Street Hospital. She went to New York to study dress design, and earned her living there as a shop-girl and dress model. After leaving New York she resumed her study of drawing and painting for a time, but soon won a scholarship to study under Vaughan Williams at the Royal College of Music. She later earned her living as a draughtsman at the Ashmolean Museum in Oxford, where she made drawings to illustrate a book written by the well-known prehistorian V. Gordon Childe.

It was while she was at the Ashmolean Museum that she began to work with Professor A. M. Blackman on photographs of the Temple of Sethos I at Abydos, for the Egypt Exploration Society. These photographs had been taken by Herbert Fulton, a practical engineer and photographer, according to an earlier plan of the Society for a photographic survey of the temple. The purely photographic record was found to be unsatisfactory, and in January 1928 Miss Calverley was sent to Abydos to check the drawings which had been made from Fulton's photographs. Gradually, as the high quality of her work became evident, a much more ambitious plan for the publication took shape. The project was edited by the eminent Egyptologist Sir Alan Gardiner, who checked the textual accuracy of all four volumes with the help of other scholars, visiting the site from time to time to collate the inscriptions on the spot. As Sir Alan explains in Volume II of the work, the collators found many linguistic errors made by the ancient scribes, or by the craftsmen who executed their inscriptions, but scarcely one among the thousands of hieroglyphs which could be attributed to Miss Calverley's copying. The project was at first planned for publication in a series of relatively modest pictorial records devoted to ancient Egyptian wall-pictures (the Egypt Exploration Society's Archaeological Survey of Egypt).

During Miss Calverley's second season at Abydos, however, an unexpected event changed the whole prospect of the work. Mr. John D. Rockefeller, Jr., visited the site, where he admired the wonderful sculptures of the Temple of Sethos I and was deeply impressed with Miss Calverley's reproduction of them. While there he indicated that he would, under certain conditions, be willing to finance the project. His final agreement, negotiated through Sir Alan Gardiner and Professor J. H. Breasted of the Oriental Institute, University of Chicago, made possible the lavish and completely satisfying form in which the four volumes have appeared. This agreement provided that the project should be jointly undertaken by the Egypt Exploration Society and the Oriental Institute, with Miss Calverley still in charge of the work.

For most of her long seasons at Abydos Miss Calverley was ably assisted in her work by Miss Myrtle Broome, who also became her devoted friend and companion.

Miss Calverley knew and loved the country and its people, to whom she was much closer than were the members of most foreign expeditions and even many Egyptians, for her camp on the desert was isolated, and she had lived there for so long, usually with but a single European assistant, and sometimes alone with her five men-servants from the neighbouring village. She had through most of her Abydos years an excellent Syrian lady-housekeeper, who was of supreme value, particularly at first, in leading her to sound

and friendly relations with her neighbours, both the villagers and the local effendi. She was generous and gracious in her hospitality, often having, in addition to people of the neighbourhood, a constant stream of house-guests - Egyptologists, diplomats, world-travellers, and businessmen and their wives. But she lived off the beaten tourist path, eight miles from the Nile, the railway and the nearest town. Her mail came to the village post office on donkey back. Her servants and the other inhabitants of the twin villages close by were as yet scarcely touched by the westernization that is now penetrating even to that remote part of the country. She spoke a very voluble and fluent, if ungrammatical, Arabic and often sallied forth, with her head-servant to guide her where necessary, to talk with these villagers in their homes and in the fields. Her knowledge of the local country life occasionally allowed her to interpret the ancient scenes and hieroglyphs of the temple in a fresh and truer light. For example, she recognized that the distinctive field shelter built out of cornstalks as a seasonal home for family and animals was a primitive survival of the building represented by a well-known hieroglyph. Due acknowledgment of this hypothesis was made to her in the sign-list of Gardiner's Egyptian Grammar.

From the beginning of her life at Abydos Miss Calverley was interested in the history of the site, which is one of the most celebrated in Egypt. It was the original home of the great kings of the First Dynasty, who united Egypt about 3000 B.C. and developed a standardized system of writing and monumental stone architecture. They were the first to establish a complex system of irrigation on a national scale, a system that bound the Egyptian peasant to a rigid pattern of existence that has scarcely changed until its present impact with Western civilization. Osiris, god of resurrection, was later linked in popular belief with these great kings, and Abydos became sacred to him, a place of national pilgrimage. Even today the local people tell of a headless rider who has been seen in the cleft of the wadi, close to the royal tombs of the First Dynasty and the legendary tomb of Osiris. Abydos has been used continuously as a burial ground from predynastic times to the present. Ancient burial customs and ancient festivals have survived there, both among the Moslems and among the Copts (indigenous Christians). Copts and Moslems alike still place house-shaped tomb-stones over the graves and at special festivals go to the cemeteries to commune with the dead and to bring them offerings, just as their pagan ancestors did five thousand years ago. Anyone who has lived at Abydos cannot help being impressed with the continuity of life and customs there, and Miss Calverley became more and more immersed in the living traditions of the district. She attended the night-long festivals of both Moslems and Copts, often with great temerity, for religious excitement ran high, and she and her companion were the only women and the only Europeans at these fascinating spectacles.

Two or three times a week, after about nine hours' work in the temple, she conducted a clinic for the people of the village, who came to receive sulpha ointment for a baby's sores, bandages for damaged limbs, and simple remedies and advice for scores of ailments. Her relations with her more fortunate neighbours were for the most part exceedingly friendly. She was lavishly entertained by local officials, landlords and businessmen and

more simply but no less delightfully by the village dignitaries. Her strong will and determination occasionally antagonized people, but her enthusiasm, warmth and generosity made fast friends among Egyptians and Europeans alike.

Before the war she had a little two-cylinder Jowett which she drove in Egypt on the desert and on the raised dirt roads along the canals in the lush valley. At the end of the season and perhaps after a week or two in Cairo, where she had many friends, she and Miss Browne would take deck passage from Alexandria to Greece, with the Jowett stowed below. This is how she eventually explored Roumania and other Balkan countries, keenly observing and recording peasant life and accepting the hospitality of princesses on her way. She would also visit friends in Austria and further west.

When the Second World War interrupted her work at Abydos she worked in Egypt with Freya Stark doing propaganda work among women in the provincial towns and villages for the British Ministry of Information. Later she was commissioned in England with the Royal Air Force as a photographic interpreter. While in London she managed to continue her work on the Temple. The British Museum stored the unfinished drawings, and allowed her to work on them in the dismantled Board Room when off duty from her war job. At the end of the war she did relief work in the Balkans under UNRRA for a few months.

After the war she returned to work at Abydos, where she carried on until the summer of 1948. It was during this post-war period at Abydos that she became more deeply interested in documentary films and sound-recordings in connection with the significant parallels between ancient and contemporary life. Her enthusiasm took her more and more frequently into the teeming countryside with her movie camera, sometimes on foot and sometimes in her ex-Canadian-army truck. She filmed village weavers, potters and brickmakers, women grinding grain in their homes, old men spinning on the streets, fishermen casting their nets in the acacia-bordered canals, men and children at play on the desert edge, the seeding, ploughing, reaping, threshing and winnowing of the crops, the building of shelters, the watering of the land, and the building of sailing cargo-boats on the Nile.

This enthusiastic filming of present-day life finally got her into difficulties with the Egyptian government, which in 1948 was in the midst of its disastrous war with Israel. In the autumn of that year she was not allowed to return to Abydos. She decided to go from Cairo to Athens, where she immediately made plans to film folk material. An adventurous year of filming in Greece and Crete included witnessing a battle between the Greek army and communist guerillas, and afterwards nursing the wounded. The suffering she saw in Greece made her a vigorous champion of Greek relief both in Europe and America.

She then returned to Oakville, to live in her "barn" on the shore of Lake Ontario. She had bought and remodelled the property which also included two cottages, and in doing so revealed herself as an astute business-woman. In this converted coach-house her spacious upstairs apartment, overlooking the lake and containing two concert pianos, became famous in Toronto's musical circles. It was furnished with textiles,

pottery, porcelain, copper and wood collected in all the places where she had travelled, and their warmth and colour reflected her personality. Here she completed Volume IV and worked up to a month before her death on Volumes V and VI, finding the time to be an active patron of music and the other arts. She also worked on her beautiful films of Egypt and Greece.

But she did not stay in Oakville continuously during her last nine years. She returned to England and had one last great adventure in Greece with her niece and nephew, where she filmed and made sound recordings of a Byzantine passion play produced by a community of monks on the island of Patmos.

This brief account of Amice Mary Calverley's life cannot do more than attempt to show her from a single limited point of view. Others must pay tribute to her music, although it may be mentioned here that she composed chamber music that was performed by prominent musicians in Canada and Austria, and that she wrote an opera that was quite recently being considered for professional production.

One year at Abydos she composed a little tune which she called The Abydos Air. It was published in 1957, in an arrangement for violin solo by Dr. Healey Willan. A little Christmas legend, the product of her creative imagination, accompanies the published tune as a fanciful explanation of how it came to her when she was in the temple on Christmas Day. My own thoughts turn to another Christmas at Abydos, one I spent with her in 1947.

That year she gave her servants a special dinner on Christmas Day, and so we had our Christmas dinner on Christmas Eve. She invited four neighbours, all men, to share it with us. This did not seem in the least strange. It was not the custom for women to eat in mixed company in Upper Egypt, although Miss Calverley was well used to being invited to banquets at which she was the only woman. The four guests were: a district inspector and an architect from the Antiquities Department who were living at the Department's rest-house a fifteen-minute walk away; a Cairo friend of the architect; and a wealthy landowner, banker and member of parliament who lived in Baliana, the provincial town eight miles away. The first three were Moslems and the fourth a Copt.

Miss Calverley had received a turkey as a gift from one of the more prosperous peasants in the village. The bird arrived alive in the morning of the day, and according to custom was paraded for our inspection before being killed and roasted in the kitchen courtyard. She made a plum pudding consisting mostly of various kinds of nuts and fruits grown in the neighbourhood but also containing eggs, butter-fat, durra flour, buffalo milk, sugar and home-grown spices. She had cauliflower, beans and sweet potatos, all fresh from the village market and cooked in a pressure-cooker on a primus stove. She had as usual the delicious village bread, in small round crusty loaves, baked that day in the courtyard of her head-servant's house. There were oranges, of course, and other fruit grown nearby, and she made some fudge. On the centre of the dinner-table was a decorated "tree", an orange branch surmounted by a charming angel which she had made the night before out of brown and white paper. She had provided the kerosene Alladin lamps - there was no electricity in the house - with new paper shades which she had decorated in gay Christmas designs. The

Baliana gentleman arrived with three servants, two of whom were armed with tommy guns. On her request, he brought Miss Calverley (who did not drink habitually) a bottle of whisky for the pudding sauce. He also brought a bottle of excellent champagne on a large block of ice, a rare commodity and never used by Miss Calverley even in summer heat. The guests seemed to enjoy the novelty as well as the excellence of the dinner, and the festive friendliness of the whole evening. The climax came after dinner, when a band of four local musicians whom she had engaged for the occasion performed for the company. They played tiny violins, made of goatskin stretched over a coconut, and a goatskin finger-drum. One of the musicians improvised songs about the guests. But after the latter had departed, to a salute from the tommy guns, another of the band, an old man with a sweet quavering voice, sang from the courtyard to the accompaniment of the violins and drum, with the servants gathered around in rapture. He sang a beautiful and dramatic song, one of the vanishing traditional epics, which lasted almost until dawn. I could not understand the words, but it cast a strong spell over the brightly starlit night. The next morning the servants, their wives and some of the other villagers came to pay their respects in honour of the Christmas festival. They brought small gifts. Among these were decorated eggs, a custom which the Moslems had taken over from the Copts at Easter. Because they were unfamiliar with Christmas, which is not celebrated at Abydos even by the Copts, they thought the eggs would be acceptable. Miss Calverley understood and appreciated these gifts from the bottom of her heart.

Winifred Needler.

This catalogue contains an almost complete list of Amice Mary Calverley's gifts to the Royal Ontario Museum. The items not included are a few study pieces. Not everything is shown in the exhibition; many of the outstanding pieces of English porcelain are installed in the 18th century English galleries and for lack of space not all the textiles are included.

ARCHAEOLOGICAL MATERIAL

It can be readily seen, by the scope and quantity of the archaeological material displayed here, that Miss Calverley's collecting interests did not lie in this field. The appeal of the various small objects is an aesthetic one; the workmanship, design, or relationship of a piece to a craft which has continued with little change down through the centuries.

1 VASE
Egypt, Abydos. Late Predynastic Period, c.3500-3000 B.C.
Pottery, painted. 941.23.1

2 BOWL
Egypt, Abydos. Predynastic Period, c.4000-3000 B.C.
Pottery. 941.23.2

3 VASE
Egypt, Abydos. Early Dynastic Period, c.3000-2800 B.C.
Pottery. 941.23.3

4 BOWL
Egypt, Abydos. Probably Early Dynastic Period, c.3000-2800 B.C.
Pottery. 941.23.4

5 VASE
Egypt, Abydos. 18th Dynasty, 16th-14th century B.C.
Pottery, painted. 941.23.5

6 PILGRIM BOTTLE
Egypt, Abydos. 26th Dynasty, 7th-6th century B.C.
Pottery, painted. 941.23.6

7 PILGRIM BOTTLE
Egypt, Abydos. 18th-19th Dynasty, 16th-12th century B.C.
Pottery. 941.23.7

8 STRING OF BEADS WITH PENDANT
Egypt, Saqqara. Probably 19th Dynasty, 14th-13th century B.C.
Faience. 941.23.8

9 STRING OF BEADS
Egypt, Abydos. 2nd Intermediate Period, 18th-17th century B.C.
Ostrich shell. 941.23.9

10 STRING OF BEADS
Egypt, Abydos. 18th-19th Dynasty, 16th-12th century B.C.
Glass. 941.23.10

11-17 SEVEN BRACELETS
Egypt, Abydos. Probably 1st century A.D. or later.
941.23.16 horn, the rest bone.
941.23.11-17

18 KNIFE HANDLE in the form of a recumbent cow
Egypt, Abydos. Probably New Kingdom, 16th-12th century B.C.
Bone. 941.23.18

19 FIGURINE, the goddess Neith
Egypt, Abydos. Probably Ptolemaic Period, 3rd-1st century B.C.
Bronze. 941.23.19

20 FINIAL, a falcon god
Egypt, Abydos. Late Period, 7th century B.C. or later.
Bronze. 941.23.20

21 FIGURINE, a cat
Egypt, Abydos. Probably Roman Period, 1st century A.D. or later.
Bronze. 941.23.21

22 FRAGMENT OF CARVED HEAD
Egypt, Abydos. Perhaps New Kingdom, 16th-12th century B.C.
Wood. 941.23.22

23 AMULET, the god Bes
Egypt, Abydos. Late Ptolemaic-Roman Period, 1st century B.C. or later.
Faience. 941.23.23

24-26 THREE SHAWABTIS
Egypt, Abydos. 22nd-23rd Dynasty, 10th-8th century B.C.
Pottery, painted. 941.23.24-26

27-31 FIVE CASTS OF HIEROGLYPHS
Egypt, Abydos. Reproduced from originals in the temple of Sethos I (c.1300 B.C.).
Plaster. 941.23.27-31

32 MIDDLE CORINTHIAN AMPHORISKOS
Italy, Cerveteri. Early 6th century B.C. Probably Etruscan.
Pottery. 941.24.1

33 BLACK-FIGURED KYLIX
Italy, Chiusi. Late 6th century B.C. Probably Etruscan copy.
Pottery. 941.24.2

34 "FROG" LAMP
Egypt, Abydos. Late Roman.
Terracotta. 941.24.3

35 UPPER PART OF LAMP
Egypt, Abydos. Byzantine.
Terracotta. 941.24.4

36-38 THREE HINGED LAMP LIDS
Egypt, Abydos. Late Roman.
Bronze. 941.24.5-7

39-61 TWENTY-THREE ZOOMORPHIC ATTACHMENTS, from lamps, etc.
Egypt, Abydos. Late Roman.
Bronze. 941.24.8-30

62 ANTHROPOMORPHIC FIGURINE
Egypt, Abydos. Late Roman.
Bronze. 941.24.31

63 HEAD OF A MAN WEARING AN ELEPHANT HEAD-DRESS
Egypt, Abydos. Late Roman.
Bronze. 941.24.32

64 SHOULDERED BOTTLE WITH STRAP HANDLE
Lebanon. Late Roman.
Glass. 941.24.33

TEXTILES

This Museum does not collect national costume for its own sake but only when it furnishes first rate examples of weaving, embroidery, fine sewing, or because the cut of a garment illustrates a clever handling of tailoring or dressmaking problems. These points are well illustrated in Miss Calverley's collection of Roumanian weaving, embroidery and costume.

It is probably in this material that Miss Calverley's gift for collecting is most vividly illustrated. In the summer of 1937 she had a unique opportunity to travel in Roumania and to visit remote corners not easily accessible to the ordinary traveller. She seized the opportunity to collect costume in each community, as she later did ceramics, with an eye for variety in pattern and technique. In some instances she endeavoured to procure as many varieties of a particular motif as possible. This is illustrated in the exhibition. The provenance given to each item by Miss Calverley is that of the place of collection, and the districts and spellings those used when she was in Roumania, between the two world wars.

The miscellaneous textiles also shown here illustrate Miss Calverley's unerring eye for what was good in design and craftsmanship, even though they came from parts of the world of which she had but little knowledge.

65-66 TOWELS
Roumania, Wallachia, Argeș, Jugur.
Cotton: brocaded. 941.22.9, 10

67 HORSE KERCHIEF attached to the bridle of a horse at a wedding
Roumania, Wallachia, Argeș, Jugur.
Cotton: embroidered. 941.22.11

68 TABLE CLOTH
Roumania, Wallachia, Târgu-Jiu.
Cotton: embroidered with silk.
Adaptation of peasant work.
941.22.12

69 NIGHT GOWN
Roumania, Wallachia, Târgu-Jiu.
Cotton: embroidered with silk.
Adaptation of peasant work.
941.22.13

70-71 MATS
Roumania, Wallachia, Ilfov, near Bucharest.
Cotton: embroidered with silk.
Adaptation of peasant work.
959.148.69, 70

72 CURTAIN FESTOON
Roumania, Wallachia, Ilfov, near Bucharest.
Hemp and cotton: brocading and lace weave. 941.22.14

73 CURTAIN FESTOON
Roumania, Wallachia, Ilfov, near Bucharest.
Cotton: lace weave. 941.22.15

74-75 CURTAIN FESTOONS
Roumania, Wallachia, Ilfov, near Bucharest.
Cotton: brocaded. 941.22.16 and 959.148.3

76 CURTAIN FESTOON
Roumania, Wallachia, Ilfov, near Bucharest.
Hemp and cotton: brocaded.
941.22.17

77 TWO SECTIONS FROM THE ENDS OF CURTAIN FESTOON
Roumania, Wallachia, Ilfov, near Bucharest.
Warp cotton, weft hemp.
Brocaded. 941.22.18

78 FESTOON TO TIE OVER A PICTURE
Roumania, Wallachia, Prahova, near Cormarnic.
Cotton: embroidered. 941.22.19

79 TWO SECTIONS FROM THE ENDS OF CURTAIN FESTOON
Roumania, Wallachia, Ilfov, near Bucharest.
Cotton: brocaded. 941.22.20

80 PART OF A CURTAIN FESTOON
Roumania, Wallachia, Ilfov, near Bucharest.
Cotton: brocaded. 959.148.2

81 LENGTH OF CLOTH
Roumania, Wallachia.
Cotton. 959.148.4

82 MARRIED WOMAN'S COSTUME
Roumania, Wallachia, Arges, Punta de Greci.
Bulgarian refugee settlers.
Robe: cotton; embroidered.
Back Apron: wool; brocading and tapestry weave.
Front Apron: wool; tapestry weave.
Belt: hemp; warp patterned.
Head Kerchief: cotton; 4 x 1 satin. 941.22.42a-e

83 WOMAN'S COSTUME
Roumania, Wallachia, Târgu-Jiu.
Robe: cotton; embroidered.
Skirt: tapestry weave.
Belt: wool; warp patterned.
Head Kerchief: silk; brocaded.
The belt and kerchief are not as old as the other garments.
941.22.50a-d

84 WOMAN'S COSTUME
Roumania, Wallachia, Muscel, Câmpulung.
Blouse: cotton; brocaded.
Skirt: wool 2 x 2 twill.
Belt: wool; warp patterned.
941.22.105a-c

85-86 ROBES - PARTS OF MARRIED WOMEN'S COSTUMES
Roumania, Wallachia, Arges, Punta de Greci.
Bulgarian refugee settlers.
Cotton: embroidered. 941.22.43,44

87 ROBE
Roumania, Wallachia, Muscel, Câmpulung.
Cotton: brocaded. 941.22.106

88 SKIRT
Roumania, Wallachia, Ilfov, near Bucharest.
Cotton: 2 x 2 twill: brocaded.
941.22.104

89-91 BLOUSES
Roumania, Wallachia, near Curtea de Arges.
Cotton: embroidered.
941.22.100, 101, 103

92 BLOUSE
Roumania, Wallachia, near Curtea de Arges.
Linen: embroidered. 941.22.102

93 LENGTH OF MATERIAL FOR A BLOUSE
Roumania, Wallachia, Muscel, Câmpulung.
Cotton: weft patterning.
941.22.107

94-97 APRONS
Roumania, Oltenia, Dolj, near Craiova.
Wool: tapestry weave.
941.22.108a,b, 109, 110

98-100 MATS
Roumania, Oltenia.
Warp cotton, weft wool. Tapestry weave. 959.148.19, 20, 34

101-102 RUGS
Roumania, Oltenia.
Wool: tapestry weave.
941.22.217, 218

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103 WOMAN'S COSTUME
Roumania, Banat.
Blouse and skirt: cotton; embroidered.
Fringed back and front aprons: wool; twill tapestry weave.
Belt: wool; warp patterning.
941.22.45a-e

104-105 FRONT APRONS
Roumania, Banat.
Wool: brocaded. 941.22.46, 47

106 MAN'S OR WOMAN'S COAT
Roumania, Banat (near the Iron Gates).
Sheepskin; embroidered.
941.22.48

107 MAN'S OR WOMAN'S WAISTCOAT
Roumania, Banat (near the Iron Gates).
Sheepskin: embroidered.
941.22.49

108 TABLE CLOTH
Roumania, Transylvania, near Sibiu. Made by Siebenburgen Saxons.
Warp hemp and cotton, weft cotton. 2-block patterns.
941.22.25

109-111 BLOUSES
Roumania, Transylvania, Maramureș.
Cotton: embroidered.
941.22.137-139

112 FUNERAL TOWEL
Roumania, Moldavia, Neruja, on the Vrancea.
Cotton: 6-block pattern.
941.22.4

113 FUNERAL TOWEL
Roumania, Moldavia, Neruja, on the Vrancea.
Cotton: single block pattern.
941.22.5

114-115 FUNERAL TOWELS
Roumania, Moldavia, Neruja, on the Vrancea.
Cotton: 941.22.6, 8

116 FUNERAL TOWEL
Roumania, Moldavia, Neruja, on the Vrancea.
Cotton: brocaded. 941.22.7

117-124 FUNERAL TOWELS
Roumania, Moldavia, on the Vrancea.
Cotton: striped ends.
959.148.26-33

125 TOWEL
Roumania, Moldavia, on the Vrancea.
Cotton: 2-block pattern at ends.
941.22.21

126 TOWEL
Roumania, Moldavia, on the Vrancea.
Cotton: striped ends. 959.148.24

127 HEAD KERCHIEF
Roumania, Northern Moldavia, probably Rădăuți.
Warp cotton, weft hemp and cotton. Bronson weave and embroidery. 941.22.39

128 MARRIED WOMAN'S COSTUME
Roumania, Moldavia, Neruja, on the Vrancea.
Robe: top cotton; embroidered; skirt hemp.
Skirt: wool; 2 x 2 twill.
Head Kerchief: silk; brocaded.
Belt: wool; warp patterned.
941.22.40a-d

129 MAN'S COSTUME
Roumania, Moldavia, Neruja, on the Vrancea.
Shirt: cotton; embroidered.
Trousers: wool.
Belt: wool; warp patterned.
941.22.53a-c

130 TOP OF A ROBE, PART OF A MARRIED WOMAN'S COSTUME
Roumania, Moldavia, Neruja, on the Vrancea.
Cotton: embroidered. 941.22.41

131 ROBE
Roumania, Moldavia.
Linen: embroidered. 941.22.113

132-136 ROBES
Roumania, Moldavia.
Cotton: embroidered.
941.22.117-119, 158, 167

137 ROBE
Roumania, Northern Moldavia.
Cotton: embroidered.
941.22.141

138 ROBE
Roumania, Moldavia.
Skirt: linen; embroidered.
Blouse: cotton. 941.22.142

139-169 BLOUSES
Roumania, Moldavia.
Cotton: embroidered.
941.22.114-116, 143-149, 151-153, 155, 159-166, 168-169, 171, 176-177, 183, 186, 188, 189

170-171 BLOUSES
Roumania, Northern Moldavia.
Cotton: embroidered.
941.22.120, 185

172 BLOUSE
Roumania, Northern Moldavia.
Linen: embroidered.
941.22.140

173 BLOUSE
Roumania, Moldavia.
Cotton: embroidered. Woven decoration on shoulders.
941.22.150

174-178 BLOUSES
Roumania, Moldavia.
Linen: embroidered.
941.22.154, 156, 157, 184, 187

179-180 BLOUSES
Roumania, Moldavia, Putna, probably near Focşani.
Cotton: embroidered.
941.22.170, 172

181 BLOUSE
Roumania, Central Moldavia.
Cotton: embroidered.
Woven bands at shoulders.
941.22.173

182-183 BLOUSES
Roumania, Central Moldavia.
Cotton: embroidered.
941.22.174, 175

184 BLOUSE
Roumania, probably northern Moldavia.
Cotton: embroidered. Wool embroidery added at a later date. 941.22.182

185-187 TWO PAIRS OF SLEEVES, BLOUSE FRONT AND ONE SLEEVE
Roumania, Moldavia.
Cotton: embroidered.
941.22.191a, b; 193a, b; 194a, b

188 PART OF A BOLT OF TOWELS
Roumania, Bucovina, bought in Cernăuţi. Woven by Ukrainians.
Warp cotton, weft hemp.
941.22.1

189-190 TOWELS
Roumania, Bucovina, bought in Cernăuţi. Woven by Ukrainians.
Warp cotton, weft hemp.
941.22.2, 3

191 PAIR OF TOWELS
Roumania, Bucovina.
Warp cotton, weft hemp.
959.148.22

192-199 TOWELS
Roumania, Bucovina.
Warp cotton, weft hemp.
959.148.23, 39-45

200 TOWEL
Roumania, Bucovina.
Cotton. 941.22.22

201 LENGTH OF CLOTH
Roumania, Bucovina.
Woven by Ukrainians.
Cotton: irregular twill
weave. 941.22.26

202 LENGTH OF CLOTH
Roumania, Bucovina.
Woven by Ukrainians.
Hemp, huck weave. 941.22.27

203-204 HEAD KERCHIEFS
Roumania, Bucovina.
Warp cotton, weft hemp and
cotton. Bronson weave.
941.22.28, 30

205 HEAD KERCHIEF
Roumania, Bucovina.
Cotton, Bronson weave.
941.22.31

206-212 HEAD KERCHIEFS
Roumania, Bucovina.
Warp cotton, weft hemp and
cotton. Bronson weave and
brocading. 941.22.29, 32-37

213 HEAD KERCHIEF
Roumania, Bucovina.
Cotton: brocading and 2-block
pattern. 941.22.38

214 PART OF A WOMAN'S COSTUME
Roumania, Bucovina.
Skirt, wool, 2 x 2 twill.
Belt, wool, warp patterned.
941.22.61a, b

215 PART OF A WOMAN'S COSTUME
Roumania, Bucovina.
Skirt, wool, 2 x 2 twill.
Belt, wool, warp patterned.
941.22.62a, b

216 MAN'S COSTUME
Roumania, Bucovina.
Shirt and trousers linen,
embroidered.
Belt, wool, warp patterned.
941.22.51a, b, c

217 MAN'S COSTUME
Roumania, Bucovina.
Skirt and trousers linen,
embroidered.
Belt, wool, warp patterned.
941.22.52a, b, c

218 ROBE
Roumania, Bucovina.
Top, cotton; skirt, hemp.
Embroidered. 941.22.132

219 SKIRT
Roumania, Bucovina.
Possibly Huzul. Ruthenian
work.
Warp cotton, weft wool.
2 x 2 twill. 941.22.94

220 BAG used by a woman
Roumania, Bucovina.
Wool: tapestry weave.
941.22.63

221 BELT
Roumania, Bucovina.
Bought in Cernăuți.
Wool: brocaded. 941.22.111

222 FRAGMENT OF A BELT
Roumania, Bucovina.
Bought in Cernăuți.
Wool: warp patterned.
941.22.112

223 BLOUSE
Roumania, Bucovina.
Huzul, Ruthenian people.
Linen: embroidered. 941.22.92

224 BLOUSE
Roumania, Bucovina.
Huzul-Ruthenian work.
Cotton: embroidered.
941.22.93

225-227 BLOUSES
Roumania, Bucovina.
Huzul-Ruthenian work.
Linen: embroidered. Woven decoration on shoulders.
941.22.95-97

228-235 BLOUSES
Roumania, Bucovina.
Cotton: embroidered.
941.22.121, 124, 125, 127, 134-136, 178

236-241 BLOUSES
Roumania, Bucovina.
Linen: embroidered.
941.22.122, 123, 126, 131, 133, 181

242-243 BLOUSES
Roumania, Bucovina, near the Polish border.
Linen: embroidered.
941.22.128, 130

244 BLOUSE
Roumania, Bucovina, near the Polish border.
Cotton: embroidered.
941.22.129

245-247 SLEEVES
Roumania, Bucovina or Northern Moldavia.
Warp cotton, weft hemp.
Embroidered.
941.22.195-197

248 RUG
Roumania, Bucovina.
From Putna monastery.
Wool: tapestry weave.
941.22.219

249 RUG
Roumania, Bucovina.
Huzul.
Warp hemp, weft wool.
Tapestry weave. 941.22.228

250-251 BLOUSES
Roumania, possibly Bessarabia.
Cotton: embroidered.
941.22.179-180

252-256 RUGS
Bessarabia.
Warp and weft wool; tapestry woven. 941.22.220-223, 226

257-258 RUGS
Bessarabia.
Warp hemp, weft wool; tapestry woven. 941.22.224, 225

259 ROBE
Ukraine.
Linen: embroidered. 941.22.56

260 ROBE
Ukraine.
Blouse: cotton; skirt: linen.
Embroidered. 941.22.57

261 ROBE
Ukraine.
Linen: embroidered. 941.22.58

262 ROBE
Ukraine.
Cotton: embroidered. 941.22.59

263 ROBE
Ukraine.
Cotton: embroidered. 941.22.60

264 BLOUSE
Ukraine, Province of Hotin.
Cotton: embroidered. 941.22.91

265 BLOUSE
From near Poland.
Ukrainian type.
Linen: embroidered. 941.22.99

266 PAIR OF SLEEVES
Ukraine.
Cotton: embroidered.
941.22.192a, b

267-268 SLEEVES
Ukraine.
Cotton: embroidered.
941.22.198, 199

269 RUG
Ukraine.
Warp hemp, weft wool and cotton. Tapestry weave.
941.22.229

270 RUG
Ukraine.
Warp and weft wool and cotton. Tapestry weave and weft patterning. 941.22.230

271 RUG
Ukraine.
Warp and weft wool: brocaded.
941.22.231

272 TABLE CLOTH
Hungary, probably near Austrian border.
Linen: embroidered. 941.22.23

273 ROOM VALANCE
Hungary.
Cotton: embroidered. 941.22.24

274-277 SKIRTS
Hungary.
Silk with weft patterning.
941.22.64-67

278 SKIRT
Hungary.
Silk: voided velvet. 941.22.68

279-294 HAIR RIBBONS
Hungary.
Silk: brocaded. 941.22.69-84

295-299 MATERIAL FOR SKIRTS
Hungary.
Silk with weft patterning.
941.22.85-89

300 BONNET
Bought in Hungary, probably from the Slovakian border.
Linen: embroidered. Woven decoration set into the top.
941.22.90

301 BLOUSE
Hungary.
Cotton: embroidered.
941.22.98

302 BLOUSE
Hungary, Southern Transdanubia, County Baranza, district around Pecs.
Cotton crepe: embroidered.
959.148.10

303 BLOUSE
Hungary.
Cotton: embroidered.
959.148.11

304 PART OF A SLEEVE
Hungary.
Cotton: embroidered.
959.148.73

305-307 PILLOW COVERS
Hungary.
Cotton: embroidered.
941.22.209, 210; 959.148.74

308-309 MATS
Hungary, Gyro-Sopron County.
Net appliquéd with cotton.
941.22.211, 72

310 PANEL
Hungary, Gyro-Sopron County.
Cotton: appliquéd.
941.22.212

311 WOMAN'S COSTUME
Yugoslavia, District of
Skoplje, Macedonia.
Robe: linen; embroidered.
Apron: wool; tapestry weave.
Pair of socks: wool; knitted.
941.22.54a, b, c

312 BAG
Yugoslavia, District of
Skoplje, Macedonia.
Linen: embroidered. 959.148.67

313 PAIR OF SLEEVES
Yugoslavia, Prilep.
Cotton: embroidered. 941.22.55

314 CEREMONIAL TOWEL
Yugoslavia, Bosnia.
Cotton: brocaded. 959.148.9

315 COVERLET
Greece.
Cotton ground, wool pattern
weft. 4-shaft overshot weave.
959.148.1

316 TOWEL
Turkish or Greek Islands.
Linen: embroidered ends.
959.148.8

317 PART OF A BED TENT
Greek Islands. Rhodes.
Linen: embroidered with silk.
948.251.2

318 PART OF A BORDER
Greek Islands. Ionia.
Cotton: embroidered with silk.
948.251.11

319 LENGTH OF STRIPED COTTON
Greece. Thessaly.
959.148.12

320-322 STRIPED COTTON FOR
WORK APRONS
Greece. Thessaly.
Cotton. 959.148.13-15

323 HEAD KERCHIEF given to guest
at wedding.
Greece. Thessaly.
Cotton: striped ends.
959.148.16

324 LENGTH FOR TWO HEAD KERCHIEFS
given to guests at weddings
Greece. Thessaly.
Cotton: brocaded. 959.148.53

325 HEAD KERCHIEF given to guest
at wedding.
Greece. Thessaly.
Striped cotton. 959.148.54

326 LENGTH FOR TWO HEAD KERCHIEFS
given to guests at weddings.
Greece. Thessaly.
Striped cotton. 959.148.55

327 HEAD KERCHIEF given to guest
at wedding.
Greece. Crete.
Cotton: brocaded. 959.148.56

328-330 MATERIAL FOR UNDERSKIRTS
Greece. Thessaly.
Cotton, beige wool stripes.
959.148.57-59

331 SHEETING
Greece. Thessaly.
Cotton. 959.148.60

332 MATERIAL FOR TOP SHEET OF
BRIDAL BED
Greece. Thessaly.
Warp silk and cotton, weft
cotton. 959.148.61

333 MATERIAL FOR UNDERSKIRT
Greece. Thessaly.
Cotton, wool stripes.
959.148.63

334 PAIR OF WOMAN'S SLIPPERS
Greece. Epirus.
Felt: embroidered.
950.3.3

335 BAG
Greece. Epirus.
Silk and gold filé.
Crocheted. 950.3.8

336 BELT
Greece. Epirus.
Cotton: striped. 959.148.71

337 BRIDAL TOWEL
Crete.
Cotton: brocaded. 941.22.232

338 PAIR OF BEDSPREADS
Crete, woven in Khania.
Silk: brocaded. 941.22.233a, b

339 TOWEL
Crete, woven in Khania.
Cotton: brocaded. 941.22.234

340 DRESS LENGTH
Crete.
Cotton: brocaded. 959.148.5

341 LENGTH OF DRESS MATERIAL
Crete, Moires.
Cotton: striped. 959.148.6

342 BLOUSE LENGTH
Crete, Moires.
Cotton: weft patterning.
959.148.17

343-348 TOWELS
Crete, Spakia.
Cotton: brocaded. 950.3.2 and
959.148.7, 35, 36, 51, 52

349 TABLE NAPKIN
Crete, Rethymnon.
Cotton: huck weave. 959.148.46

350-352 TOWELS
Crete, Kissamon.
Cotton: huck weave.
959.148.47-49

353 TOWEL
Crete, Rethymnon Province.
Cotton: brocaded. 959.148.50

354 TOWEL
Crete, Moires.
Cotton: huck weave. 959.148.62

355 HEAD COVERING
Crete.
Cotton: tapestry woven ends.
950.3.1

356 WOMAN'S HEAD SHAWL
Upper Egypt, Hawari Bedouin.
Woven at Girga.
Silk. 941.22.240

357 SHAWL
Egypt.
Silk: figured satin. 959.148.65

358 MAN'S SCARF
Upper Egypt. Woven at Beni
Monsour.
Wool. 941.22.241

359 SAMPLE OF MATERIAL FOR MAN'S
ROBE
Egypt.
Silk: figured satin. 941.22.242

360-361 SAMPLES OF MATERIAL FOR
MEN'S ROBES
Egypt.
Silk: figured twill.
941.22.243-244

362-364 MATERIAL FOR CUMMERBUNDS
Egypt.
Silk: figured satin.
941.22.246, 247; 959.148.64

365 MATERIAL FOR A CUMMERBUND
Egypt.
Cotton. 959.148.38

366-369 BOY'S CAPS (Tegyia)
Upper Egypt.
Cotton: embroidered.
941.22.248-251

370 PART OF A DRAGON ROBE
China. Mid 19th century.
Silk: K'o-ssu. 954.153.12

371 WOMAN'S STOLE
China. 2nd half 19th century.
Silk: brocaded satin. 941.10.1

372-376 SLEEVE BANDS
China. Late 19th century.
Silk: embroidered.
954.153.24-28

377-385 COLLAR ORNAMENTS
China. Late 19th century.
Silk: embroidered.
954.153.14-22

386 PANEL
China. 19th century.
Silk: embroidered. 954.153.13

387 FAN CASE
China. 19th century.
Silk: embroidered. 941.10.3

388 PANEL
Korea. 19th century.
Silk: K'o-ssu. 941.10.2

389 PANEL OF EMBROIDERY
India. Early 18th century.
Cotton: embroidered with
silks. 948.251.12

390 CURTAIN
Turkestan, Bokhara. Late
19th century.
Cotton: embroidered.
941.22.253

391 CURTAIN
Turkestan, Bokhara. 19th
century.
Cotton: embroidered.
941.22.254

392 RUG
Sileh.
Wool: soumak and brocaded.
959.148.18

393 EMBROIDERED PANEL
Persia. 18th century.
Cotton: embroidered with
silks. 941.22.256

394 EMBROIDERED PANEL
Persia. 18th-19th century.
Cotton: embroidered with
silks. 941.22.257

395 PIECE OF KERCHIEF
Turkey. 18th century.
Linen: embroidered with silk.
941.22.236

396-397 PIECES OF KERCHIEF
Turkey. 19th century.
Linen: embroidered with silk
and silver filé.
941.22.237-238

398 PIECE OF KERCHIEF
Turkey. 19th century.
Linen: embroidered with silk
and gilt metal. 941.22.239

399 COVER
Turkey. 18th century.
Silk: embroidered.
941.22.255

400 TOWEL END
Turkey. Early 19th century.
Linen: embroidered in silks
and gilt metal. 948.251.1

401 MAN'S OUTER ROBE (Abiyah)
Bought in Damascus.
Silk: tapestry woven with gold
metallic threads.
941.22.245

402 COVER
Damascus. 19th century.
Linen: embroidered with silks.
948.251.13

403 MANTILLA
Spain. 19th century.
Silk: darned netting.
954.78.2

404 LACE LAPPET
Brussels. Early 18th century.
Point d'Angleterre.
941.22.259

405 SAMPLER
England. Early 19th century.
Wool tammy: embroidered with silks. 948.251.8

406 SAMPLER
England. 1822.
Wool tammy: embroidered with silks. 948.251.9

407 QUILT
England. Early 18th century.
Cotton: embroidered with silks. 948.251.3

408 QUILT
England. 19th century.
Cotton: appliqué. 948.251.10

409 TWO-PIECE DRESS
England. 1908.
Shot taffeta. 954.78.1a, b

410 TWO-PIECE DRESS
England. 1890's.
Satin trimmed with lace.
953.133a, b

411 CLOAK
England. About 1897.
Wool cloth trimmed with satin and braid.
941.25

412 HANDKERCHIEF
England. Mid 19th century.
Linen: embroidered.
954.78.3

413 BLOUSE
Guatemala.
Cotton: brocaded.
959.148.37

CERAMICS

Miss Calverley's collection of English pottery and porcelain contains some of the Museum's finest examples, which are to be seen in the recently opened 18th century English galleries, and are marked with asterisks in the following list. Most of the pieces, as well as a number of continental examples, were given to the Museum in 1954 in circumstances described by Dr. Tushingham in his introduction. They were collected by Miss Calverley with the advice of the eminent authority on the subject, the late W. B. Honey, former Keeper of the Department of Ceramics in the Victoria and Albert Museum.

By no means all the important factories are illustrated in the collection. Miss Calverley's primary concern was that it should contain as much variety as possible in design, shape and decoration.

414 TEAPOT
* England, Derby. About 1800.
Porcelain, soft-paste.
954.90.1a, b

415 CUP
England, Derby. About 1800.
Porcelain, soft-paste.
954.90.1c

416 COFFEE POT
* England, Derby. About 1780.
Porcelain, soft-paste.
954.90.2a, b

417 TEACUP AND SAUCER
England, Derby. About 1790.
Porcelain, soft-paste.
954.90.3a, b

418 CUP AND SAUCER
England, Derby. About 1795.
Porcelain, soft-paste.
954.90.4a, b

419 CUP
England, Derby. About 1800.
Porcelain, soft-paste.
954.90.6

420 SAUCER
England, Derby. About 1800.
Porcelain, soft-paste.
954.90.7

421 TEAPOT STAND
England, Derby. About 1800.
Porcelain, soft-paste.
954.90.98

422 COFFEE MUG
England, Derby. About 1800.
Porcelain, soft-paste. 954.90.9

423 CUP
England, Derby. About 1800.
Porcelain, soft-paste. 954.90.10

424 COFFEE MUG
England, Derby. About 1800.
Porcelain, soft-paste.
954.90.11

425 MUG
England, Derby. Early 19th century.
Porcelain, soft-paste or china. 954.90.12

426 TEAPOT
* England, Chelsea Derby.
1770-1774.
Porcelain, soft-paste.
954.90.13a, b

427 SERVING PLATE
England, Derby. Late 18th century.
Porcelain, soft-paste. 954.90.14

428 PLATE
England, Derby. Late 18th century.
Porcelain, soft-paste.
954.90.16

429 PLATE
England, Derby. Early 19th century.
Bone china. 954.90.17

430 SAUCER
England, Derby. Early 19th century.
Bone china. 954.90.18

431 SAUCER
England, Derby. Early 19th century.
Bone china. 954 90.59

432 SERVING PLATTER
England, probably Derby. About 1820.
Bone china. 954.90.127

433 SOUP PLATE
England, Derby. About 1820.
Bone china. 954.90.130

434 CUP AND SAUCER
England, Worcester. 2nd half of the 18th century.
Porcelain, soft-paste.
954.90.20a, b

435 CUP
England, Worcester. 2nd half of the 18th century.
Porcelain, soft-paste.
954.90.21

436 * CUP AND SAUCER
England, Worcester. About 1770.
Porcelain, soft-paste.
954.90.22a, b

437 CUP
England, Worcester. About 1770.
Porcelain, soft-paste. 954.90.23

438 CUP AND SAUCER
England, Worcester. About 1780.
Porcelain, soft-paste.
954.90.24a, b

439 SAUCER
England, Worcester (Flight & Barr). 1792-1807.
Porcelain, soft-paste.
954.90.25

440 TEAPOT STAND
England, Worcester. About 1770.
Porcelain, soft-paste.
954.90.26

441 * PLATE
England, Worcester. About 1775.
Porcelain, soft-paste.
954.90.27

442 * BOWL AND SAUCER
England, Worcester. About 1770.
Porcelain, soft-paste.
954.90.28a, b

443 * BOWL AND SAUCER
England, Worcester. About 1770.
Porcelain, soft-paste.
954.90.29a, b

444 SAUCER
England, Chamberlain's Worcester. Early 19th century.
Bone china. 954.90.30

445 * POT
England, Chamberlain's Worcester. Early 19th century.
Bone china. 954.90.31

446 * COFFEE MUG
England, Worcester (Flight & Barr). About 1800.
Porcelain, soft-paste. 954.90.32

447 * SAUCER
England, Worcester. About 1770.
Porcelain, soft-paste, embossed. 954.90.34

448 JAR
* England, Worcester. About 1770.
Porcelain, soft-paste.
954.90.35

449 BOWL
England, Worcester. About 1775.
Porcelain, soft-paste.
954.90.36

450 COFFEE POT
* England, Worcester. About 1780.
Porcelain, soft-paste.
954.90.37

451 BOWL
England, Worcester. About 1780.
Porcelain, soft-paste.
954.90.38

452 VASE WITH COVER
England, Worcester. About 1770.
Porcelain, soft-paste.
954.90.39

453 DINNER PLATE
England, Worcester (Flight & Barr). About 1800.
Porcelain, soft-paste.
954.90.40a

454 SERVING DISH
England, Worcester (Flight & Barr). 1792-1807.
Porcelain, soft-paste.
954.90.40b

455 PLATE
England, Worcester. Late 18th century.
Porcelain, soft-paste.
954.90.41

456 SAUCER
* England, Worcester. About 1770.
Porcelain, soft-paste.
954.90.42

457 SAUCER
* England, Worcester. About 1780.
Porcelain, soft-paste, embossed. 954.90.43

458 PLATE
* England, Worcester. About 1780.
Porcelain, soft-paste.
954.90.44

459 PLATE
* England, Worcester. About 1770.
Porcelain, soft-paste.
954.90.45a

460 SERVING DISH
England, Worcester. About 1770.
Porcelain, soft-paste.
954.90.45b

461 DINNER PLATE
England, Worcester. About 1775.
Porcelain, soft-paste.
954.90.46

462 CUP AND SAUCER
* England, Worcester. Late 18th century.
Porcelain, soft-paste.
954.90.47a, b

463 BOWL
England, Worcester. Late 18th century.
Porcelain, soft-paste.
954.90.48

464 BOWL
England, Worcester. About 1780.
Porcelain, soft-paste.
954.90.51

465 DINNER PLATE
England, Worcester. Late 18th century.
Porcelain, soft-paste.
954.90.54

466 PLATE
* England, Worcester. About 1785.
Porcelain, soft-paste.
954.90.57a

467 PLATTER
England, Worcester. About 1785.
Porcelain, soft-paste.
954.90.57b

468 SUGAR BOWL
* England, Chamberlain's Worcester. Early 19th century.
Bone china. 954.90.95e, f

469 CREAM JUG
England, Worcester. 1775.
Porcelain, soft-paste.
954.90.128

470 CUP AND SAUCER
England, Lowestoft. About 1770.
Porcelain, soft-paste.
954.90.99a, b

471 SAUCER
England, Lowestoft. Late 18th century.
Porcelain, soft-paste.
954.90.100

472 PLATE
England, Lowestoft. Late 18th century.
Porcelain, soft-paste.
954.90.101

473 PLATE
England, Lowestoft. Late 18th century.
Porcelain, soft-paste.
954.90.102

474 PLATE
England, Lowestoft. Late 18th century.
Porcelain, soft-paste.
954.90.103

475 PLATE
England, Lowestoft. Late 18th century.
Porcelain, soft-paste.
954.90.104

476 PLATE
* England, Bow(?). About 1770.
Porcelain, soft-paste.
954.90.113

477 JUG
* England, Longton Hall.
About 1760.
Porcelain, soft-paste.
954.90.58

478 COFFEE MUG
England, Rockingham. 1826-1842.
Porcelain, soft-paste. 954.90.33

479 SAUCER
England, Rockingham.
1826-1842.
Bone china. 954.90.65

480 TEACUP
England, Rockingham.
1826-1842.
Bone china. 954.90.66

481 CUP AND SAUCER
England, Rockingham. About 1830.
Bone china, embossed.
954.90.67a, b

482 BOWL
England, Rockingham. About 1830.
Bone china. 954.90.71a

483 TEACUP
England, Rockingham. About 1830.
Bone china. 954.90.71b

484 CUP AND SAUCER
England, Rockingham. About 1830.
Bone china. 954.90.73a, b

485 PLATE
* Wales, Swansea. About 1814-17.
Porcelain, soft-paste.
954.90.114

486 CUP AND SAUCER
Wales, Nant Garw. Early
19th century.
Bone china. 954.90.79

487 DINNER PLATE
England, Coalport. Early
19th century.
Porcelain or china, soft-
paste. 954.90.15

488 CUP AND SAUCER
England, Coalport. About 1830.
Bone china. 954.90.89a, b

489 DISH
England, Coalport. Late
18th century.
Porcelain, soft-paste,
embossed. 954.90.90

490 SERVING PLATE
England, Coalport. About 1835.
Bone china. 954.90.91

491 SERVING PLATE
England, Coalport. After 1796.
Porcelain, soft-paste,
embossed. 954.90.92a

492 SERVING PLATE
England, Coalport. After 1796.
Porcelain, soft-paste,
embossed. 954.90.92e

493 PLATE
England, Coalport. Late
18th century.
Porcelain, soft-paste.
954.90.94

494 COFFEE MUG
England, Spode. Late 18th
century.
Porcelain, soft-paste.
954.90.80

495 COFFEE MUG
England, Spode. About 1820.
Bone china. 954.90.83

496 CUP AND SAUCER
England, Spode. Late 18th
century.
Porcelain, soft-paste.
954.90.84a, b

497 SUGAR BOWL
England, Spode (or Derby).
About 1810.
Bone china. 954.90.85a, b

498 DISH
England, Spode. About 1830.
Bone china. 954.90.86

499 CUP
England, Spode. About 1830.
Bone china. 954.90.87

500 CUP AND SAUCER
England, Staffordshire.
About 1830.
Bone china. 954.90.60a, b

501 CUP AND SAUCER
England, Staffordshire.
About 1830.
Bone china. 954.90.62a, b

502 PLATE
England, Staffordshire.
About 1830.
Bone china. 954.90.63

503 PLATE
* England, Staffordshire.
About 1830.
Bone china. 954.90.109

504 SAUCER
England, Staffordshire.
About 1800
Porcelain, soft-paste.
954.90.126

505 CUP AND SAUCER
England, Copeland. Early
19th century.
Bone china. 954.90.74a, b

506 CUP AND SAUCER
England, Copeland. Early 19th century.
Bone china. 954.90.76a, b

507 COFFEE MUG
England, Copeland and Garrett. About 1800.
Porcelain, soft-paste. 954.90.77

508 TWO CUPS
England, Liverpool. About 1775
Porcelain, soft-paste.
954.90.107a, b

509 * PLATE
England, Mason. About 1810.
Bone china. 954.90.111

510 * PLATES
England, Mason. 1800-1810.
Bone china. 954.90.112a, b

511 COFFEE MUG
England, Minton. About 1800.
Porcelain, soft-paste.
954.90.105

512 PLATE
England, Minton. About 1800.
Porcelain, soft-paste.
954.90.106

513 PLATE, TEACUP, COFFEE CUP AND SAUCER
England, Minton. Early 19th century.
Bone china. 954.90.115a-d

514 TWO CUPS AND SAUCERS
England, Bristol. Late 18th century.
Porcelain, hard-paste.
954.90.95a-d

515 BOWL
England, New Hall. Early 19th century.
Porcelain, hard-paste.
954.90.61

516 DINNER PLATE
England, New Hall. About 1790.
Porcelain, hard-paste.
954.90.129

517 CUP AND SAUCER
England, Wedgwood. Late 18th century. Designed by Lady Templetown.
Pottery. 941.21.2a, b

518 ROUND BOWL WITH LID
England, Wedgwood. Late 18th century. Designed by Lady Templetown.
Pottery. 941.21.3a, b

519 * TWO CUPS AND SAUCERS
England, Wedgwood. End of the 18th century. Designed by Lady Templetown.
Pottery. 954.90.96a-d

520 BOWL AND SAUCER
England, Wedgwood. Late 18th century.
Pottery. 954.90.97a, b

521 SERVING PLATE
England, Wedgwood. About 1800.
Pottery. 954.90.98

522 TEACUP, COFFEE CUP, SAUCER
England, Leeds Pottery. About 1780.
Pottery. 954.90.93a-c

523 CUP AND SAUCER WITH PLATE
England. About 1765.
Porcelain, soft-paste.
954.90.49a-c

524 CREAM JUG, COFFEE POT, TEACUP AND SAUCER
England. About 1765.
Porcelain, soft-paste.
954.90.50a-d

525 CUP AND SAUCER
England. About 1775.
Porcelain, soft-paste.
954.90.52a, b

526 PLATE
* England. About 1775.
Porcelain, soft-paste.
954.90.55

527 PLATE
England. About 1765.
Porcelain, soft-paste.
954.90.56

528 PLATE
England. Late 18th century.
Porcelain, soft-paste.
954.90.110

529 PLATE
Holland, Delft. Early
18th century.
Pottery. 954.90.125

530 CUP
Germany, Meissen. Late
18th century.
Porcelain. 954.90.117

531 FLOWER HOLDER
Austria, Vienna. About 1830.
Porcelain. 954.90.123

532 PLATE
Austria, Vienna. 1818.
Porcelain. 954.90.124

533 COFFEE MUG
France, Sevres. Possibly
by Tandart. About 1785.
Porcelain. 954.90.118

534 CUP AND SAUCER
France, possibly Sevres.
Porcelain. 954.90.119a, b

535 PLATE
France, Sevres. About 1780.
Porcelain. 954.90.120

536 COFFEE CUP
France, Sevres. About 1800.
Porcelain. 954.90.171